

one eight six

**Columbus College
of Art & Design**

Volume 2
Summer 2019

In this issue

Celebrating 140 years with 140 voices

Grads sound off on art, design,
and music

Career Services helps craft careers

A future 140 years in the making

Columbus College of Art & Design first opened its doors in 1879 as a small art school. Now, 140 years later, we're a thriving art and design college and the engine of Columbus' creative economy. And we're not done yet.

In this issue of *One Eight Six*, we're sharing stories about the people, the instruction, and the community that have made CCAD the remarkable place it is—and the CCAD family members who are making their own indelible marks on the future.

So let's get started.

What, exactly, is *One Eight Six*?

Named in honor of the Pantone code for our signature red, the magazine you're holding in your hands celebrates CCAD family members and highlights activities on campus and off.

About the cover



Cody Bond

(Illustration, 2012)

@lolcodybond

Cody Bond has, in the words of his resume, "blood made of '90s Nickelodeon slime, boogers, and a third gross but very cool thing." Don't let his modesty fool you. Beyond that self-effacing bio, Bond, who recently relocated to San Francisco for a full-time gig with the STEM app company Brilliant, is a talented artist who has created work for some of today's coolest brands, including Cards

Against Humanity, PBR, and Glossier. And, yep, this very magazine.

You'll want to look closely at the center spread he designed for us, which nods to CCAD's history, with appearances by some of our noteworthy presidents (including our current prez, Dr. Melanie Corn), longtime instructors, and other familiar faces—all illustrated in Bond's distinctive style.



Photo courtesy of CCAD Archive.

This day in history

Sept. 16, 1979

Learn more about CCAD's 140th anniversary at ccad.edu/140years.

What would a birthday party be without balloons? A rainbow of balloons was launched to celebrate CCAD's 100th anniversary and unveil *The Color Tree*, a 20-foot steel-and-acrylic sculpture designed and created by 3D Design Instructor Jon Swindell (Illustration, 1973), with help from Illustration Professor Mark Hazlerig (Advertising & Graphic Design, 1974) and Robert Brocke (Advertising & Graphic Design, 1980). Based on the Munsell color system, *The Color Tree* followed President Joseph Canzani's vision of an organized system of color depicted in three-dimensional form.

President
Dr. Melanie Corn

**Executive Director for
Marketing & Communications**
Jill Moorhead

Director of Public Relations
Jeannie Nuss

CCAD Student Agency Manager
Ryan Feeney

Editors
Mary Cassells
Jennifer Wray





Design
Justin Remotap*
Miya Hsu**

Contributing Designers
Jahliya Willis**

Illustrators
Yiffy Gu*
Sara Guzman*
Cody Bond*

Writers
Shelley Mann
Jacqueline Manley
Laurenn McCubbin
Jennifer Wray

Photographers
Photos courtesy of Ty Wright,
unless otherwise noted.

#myccad
 ccad.edu
 @ccadedu
 @ccadedu
 ccadedu
admissions@ccad.edu
614.222.3261

* CCAD alumnus
** CCAD student

Hey alum!

Do you have a new job, a cool show, a residency, or other news of note? Let us know!

ccad.edu/shareyourstory

In this issue

02

140 years in the making

Celebrating our past achievements & looking to the future

03

This day in History

Sept. 16, 1979



05

Dear students

A letter from President Corn

06

News at CCAD

On campus & beyond

08

President's report

140 years & growing

10

CCAD by the numbers

Plus, faculty & staff changes

12

Telling our stories

Our movers, shakers & leaders

28

Alumni voices

Changing the world for the better

30

140 years, 140 voices

CCAD family stories

41

How it's made

A ceramics practice that takes this alum around the world



44

CCAD workshops

Designed to help professionals excel

45

Trends

A grand future for art history

46

Alumni art that sings

The intersection of music, art & design



50

A change in curriculum that honors the past

Art history meets studio practice

52

Crafting the hustle

Career Services helps students thrive in the job market



54

Oh, the places they go!

Our faculty's work goes around the world

56

Nicole Massy

Scholarships change our students' lives

58

Paging Dr. Dog

Supporting healthy creativity

Dear students,

As I pondered what it would mean to address the Class of 2019, I found myself thinking not only about our storied past and my dreams for the college's robust future, but also of our current place in history, 140 years after our founding. What does it mean to be graduating from CCAD at this exact moment in time?

ARTISTS AND DESIGNERS ARE ALWAYS CULTURE-SHAPERS, CHANGE-MAKERS, AND IMPORTANT CONTRIBUTORS TO SOCIETY.

But there are moments in history when the role of the creative is even more central. The New Deal in the 1930s gave artists a central role in rebuilding our nation after the Great Depression. The social movements of the 1960s that led to civil rights and equality were driven, in part, by artists, designers, poets, and musicians.

I believe today is another of those poignant moments in the story of our country—of our world. And that is because we exist in a world flooded by information and options. If not for artists and designers helping craft and decipher these messages, we would drown.

Gone are the days of immersion in one information source; instead, technology has us balancing many

sources at once, and much of these data are visual—Instagram, Netflix, YouTube ... and of course, fashion, products, and other tactile art and craft.

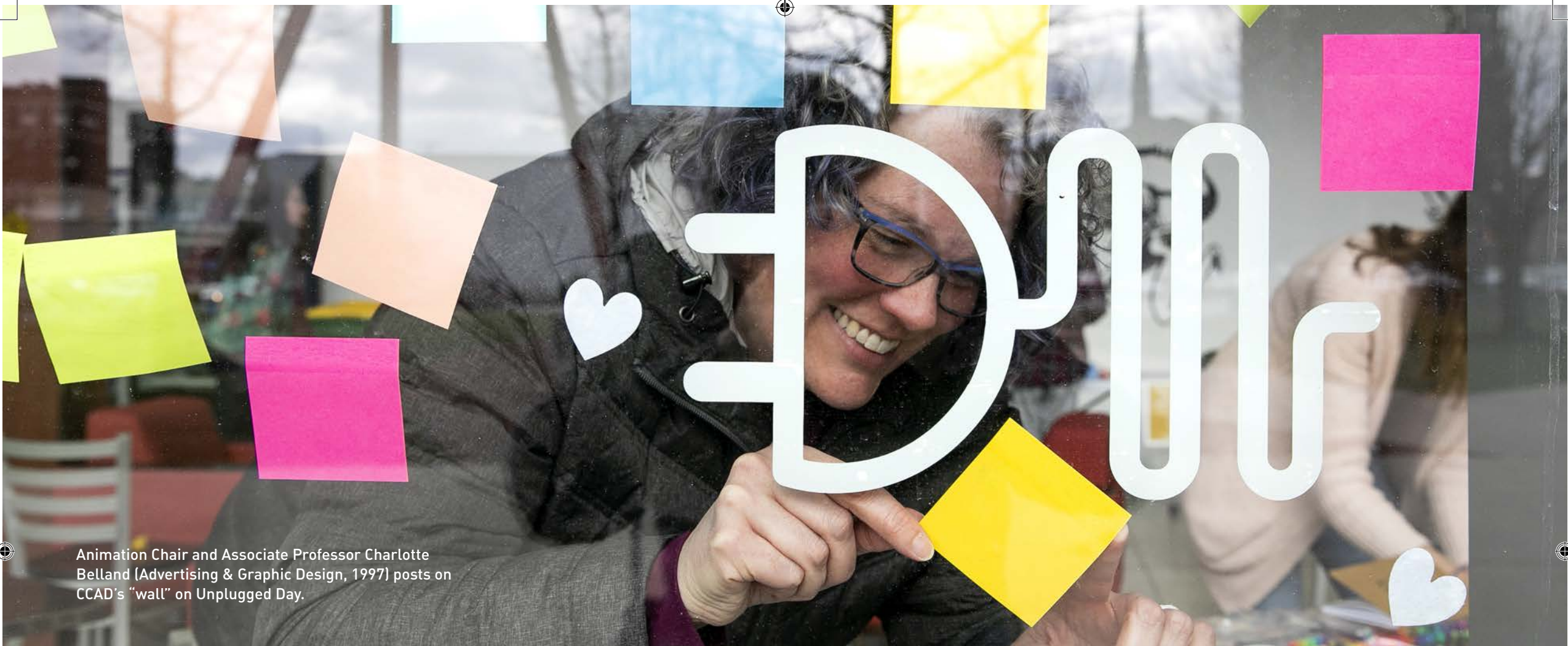
And while the visual culture that surrounds us, at times, may seem frivolous, it is also the medium through which we change minds, start revolutions, and create our future. Today's rapidly evolving world of business and entrepreneurship has recognized the centrality of creatives as essential partners for success. And no matter what the message, society looks to artists and designers to define how to process information, to inform our brains, to capture our hearts, to inspire us to take action.

THIS IS WHY WE NEED YOU—WHY THE WORLD NEEDS YOU—NOW.

The leading artists and designers in any movement possess technical skill and prowess, but they also have a deep understanding of the culture and context in which they work. And in this time, in this place, those leading artists are you. You have passion; you have heart. You will take the skills you have acquired at CCAD and use them for good. And our society needs that good more than ever.

This is an excerpt from Dr. Corn's Commencement address to Columbus College of Art & Design's Class of 2019. Dr. Melanie Corn is CCAD's fifth president. She's an art historian at heart, and passionately believes artists and designers will change the world. Follow her at [@melanie_corn](https://www.instagram.com/melanie_corn) on Instagram and Twitter.

Read Dr. Corn's full address and other letters to students at ccad.edu/dearstudents.



Animation Chair and Associate Professor Charlotte Belland (Advertising & Graphic Design, 1997) posts on CCAD's "wall" on Unplugged Day.

News at CCAD

CCAD unplugs, goes Big, and heads to Philadelphia.

Big scholarships

CCAD's endowed student scholarships grew by three this year thanks to the Big Three Scholarship initiative, which raised over \$150,000 in honor of Senior Vice President for Finance & Planning Jeff Fisher, Illustration Professor Stew McKissick, and Director of Graduate Studies Ric Petry in advance of their retirements at the end of the 2018-19 academic year.

Read more on page 10.

Beeler Gallery starts new chapter

Director of Exhibitions Jo-ey Tang's slow programming approach to curation has gained fast fans, with *arms ache avid aeon: Nancy Brooks Brody / Joy Episalla / Zoe Leonard / Carrie Yamaoka: fierce pussy amplified* scoring attention from the likes of *Artforum*, which called Tang's programming "a timely celebration of these artists' impact and of their robust and sustaining mode of direct action."

Beeler Gallery show heads to Philly

After four chapters—that is, shifting presentations of artworks over many months—*arms ache avid aeon: fierce pussy amplified* came to a close at Beeler Gallery. But the show's not over: *Chapter Five* of the Beeler-originated exhibition will travel to the Institute of Contemporary Art, Philadelphia at the University of Pennsylvania in September 2019.

CCAD unplugs

After surveying their stressed-out peers, CCAD's Student Government Association (SGA) created a campus-wide Unplugged Day on Feb. 13 to help the campus community take a breath, regain focus, and achieve clarity, free of distractions from social media, text messages, and email. The initiative drew the attention of industrial design blog *Core77*, local television stations, *Columbus Monthly*, and *The Columbus Dispatch*.

Award shines light on grad

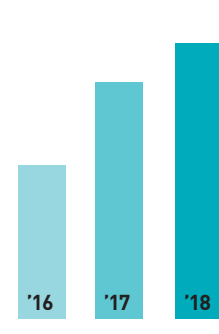
Jessica Phelps (Media Studies, Still-Based, 2005) was named Newspaper Photographer of the Year in the prestigious Pictures of the Year International competition in March for her work on behalf of *The Newark Advocate* in central Ohio. *The New York Times*, in highlighting Phelps' recognition, noted her winning portfolio included a long-term project on an Iraqi family that had resettled in Ohio. The feature also took first place in the Daily Life Picture Story category.

President's report



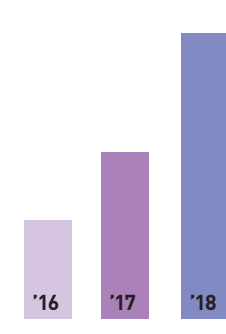
140 years & growing

When Dr. Melanie Corn started at CCAD in 2016, she worked with the college to build a strategic plan. While we've got a few more months left in that three-and-a-half-year plan, we're proud of what we've accomplished so far. As we celebrate our 140th anniversary, here are just a few examples of our progress.



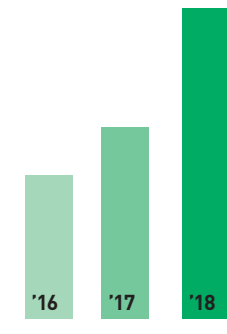
Reported dollars in Art Fair sales for students and alumni

Spring & Winter 2016:
\$72,036
Spring & Winter 2017:
\$110,384
Spring & Winter 2018:
\$129,885



Enrollment in Continuing & Professional Studies

2016-17: 1,310
2017-18: 1,318
2018-19: 1,329



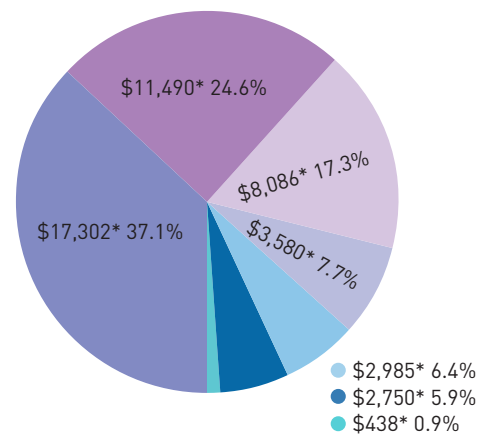
Overall undergraduate applications

2016-17: 767
2017-18: 1,003
2018-19: 1,647

Operating budget for the 2018-2019 academic year

Operating expenses

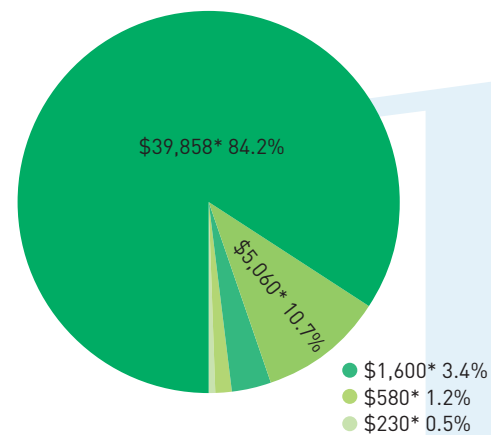
\$46,631* total



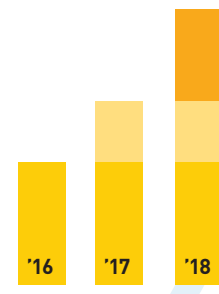
- Scholarships & Grants
- Instruction
- Institutional Support
- Auxiliary Enterprises
- Academic Support
- Student Services
- Public Service

Operating income

\$47,328* total

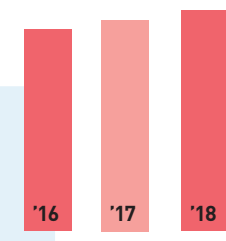


- Tuition & Fees
- Auxiliary Enterprises
- Other Income
- Endowment Income
- Contributions, Gifts & Grants



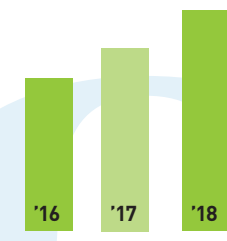
Full-time faculty salaries

2016-17:
up 4.3% over previous year
2017-18:
up 1.7% over previous year
2018-19:
up 2.5% over previous year



Graduates reporting co-op or internship participation while enrolled at CCAD

2016: 63.6%
2017: 66.0%
2018: 69.0%**



Undergraduate students completing internships for credit

2016: 79 (up 1.2%)
2017: 86 (up 9%)
2018: 105 (up 22%)

*Dollar amounts are expressed in thousands.
** As of March 2018. Survey results remain open.

All numbers on pages 9-10 are as of March 1, 2019, unless otherwise noted.

Four longtime employees retire

Senior Vice President for Finance & Planning **Jeff Fisher**, Custodian **Mark Ludaway**, Illustration and Comics & Narrative Practice Professor **Stew McKissick**, and Director of Graduate Studies **Ric Petry** have each given decades to CCAD—averaging well over 30 years apiece. This foursome of dedicated members of the CCAD family are retiring at the end of the 2018–19 academic year. (Although fans of McKissick will find him teaching certificate classes at CCAD this fall!)

In memorium

Ned Moore, Associate Professor
March 2019

New chairs step up

With Director of Graduate Studies **Ric Petry** due to retire, his position evolved into two positions: Chair of Master of Fine Arts in Visual Arts: New Projects and Dean of Graduate Studies. Professor **Kelly Malec-Kosak** will take on the new MFA Chair (and **Dr. Jennifer Schlueter** will start work as the new Dean of Graduate Studies later this summer). As Malec-Kosak took on the new position in Graduate Studies, Professor **Tim Rietenbach** stepped in as Chair for Fine Arts and Contemporary Crafts.

That's not the only leadership change at CCAD. Also in 2019, **Dave Stockwell**, formerly Director of Special Projects, took on a bigger role as Associate Vice President for Administration & Operations.



Kelly Malec-Kosak
Master of Fine Arts Chair



Dave Stockwell
Associate Vice President for
Administration & Operations



Tim Rietenbach
Fine Arts and
Contemporary Crafts Chair



From left: **Ric Petry**, Director of Graduate Studies; **Jeff Fisher**, Senior Vice President for Finance & Planning; and **Stew McKissick**, Illustration and Comics & Narrative Practice Professor



Mark Ludaway
Custodian

By the numbers

CCAD is

- the **#1 illustration program** in the Midwest.¹
- in the **top 25 fashion schools** in the world.²
- in the **top 5% of illustration programs** nationally.¹
- in the **top 15% of design schools** nationally.³
- in the **top 20% of animation programs** nationally.¹
- a recognized **Toon Boom Centre of Excellence**.⁴

20 Master of Design in Integrative Design classroom and workshop partners, including:
Airstream, Big Kitty Labs, Cardinal Health, Dublin City Schools, Foertmeyer & Son Greenhouse, Freedom a la Cart, Furniture Bank of Central Ohio, The Futures School, John Glenn Columbus International Airport, and Share.

51 sessions of CCAD Continuing & Professional Studies classes and workshops for children and adults in 2018

1,032 undergraduate students in fall 2018

62 graduate students in fall 2018

4 pieces of furniture created by Industrial Design students for the Furniture Bank of Central Ohio

18 Fashion Design seniors in the 2019 CCAD Fashion Show

1. Animation Career Review
2. Fashionista
3. College Factual
4. Toon Boom



Telling our stories

CCAD Stories profile the artists and designers who will change the world. They're our students and faculty, and they span ages, majors, style, and backgrounds. They're among the people who help make CCAD one of the nation's top private art institutions, and who make our campus a welcoming place for those who think differently, care about the larger world, and strive for a greater understanding of the human community.

Meet a few of them here.
Read more at ccad.edu/stories.



Kaycee Nwakudu

Kelechukwu (Kaycee) Nwakudu (Animation, 2020) wants to know everything about everything. He's on his way.

The youngest of four, Nwakudu graduated from Covenant University in Ota, Nigeria, at age 20 with a degree in mechanical engineering. Not long after that he relocated to Chicago with his family. And not long after that he began considering his next step. That's when he decided to apply to art school.

CCAD caught his eye for its location—the Midwest—

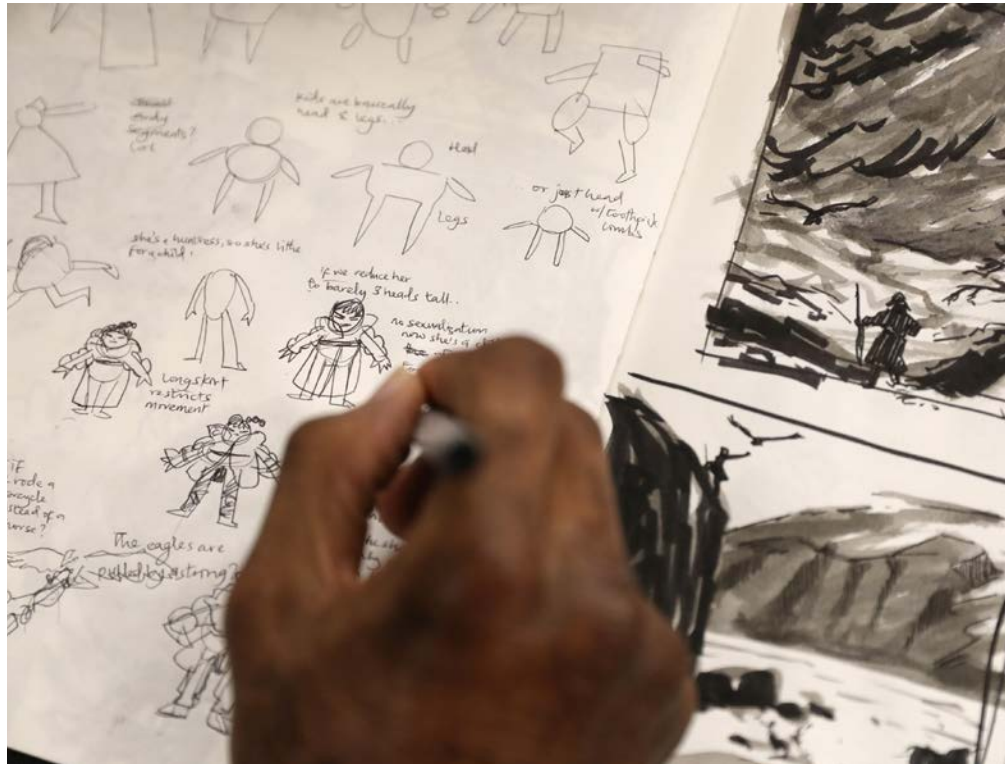
and for its financial aid offer, Nwakudu said. Those practical considerations paid off. At CCAD he's found the opportunity to pursue his cross-disciplinary fascinations in a city that's just the right size.

How does someone go from studying mechanical engineering to animation?

I used to tell myself, when I was younger, "You can do anything." And so I picked up what I thought would be interesting at the time. I liked to take stuff apart when I was little. But I found that—I say—"I don't

like math, but I appreciate math." And I didn't want to have to make myself do math for the rest of my life. And so, I thought, why not do something else?

I've been drawing for as long as I can remember. I started out with a love for comics. I found myself mostly drawing people in cartoons and comics, doing a lot of comic book-style drawings, and, I thought, wouldn't it be better if I can make them move?



Learn more about Kaycee Nwakudu at ccad.edu/kayceenwakudu.

@nwakudukaycee

*Image by Kaycee Nwakudu



“I have always been curious. I always wanted to know a lot more about every different thing.”

What has CCAD's cross-disciplinary curriculum meant for your studies?

Studying engineering in Nigeria means you pretty much only take engineering classes. We did take preliminary psychology and English language, but the program is more focused on engineering ... I felt here I had the opportunity to take a minor in something completely different from what I'm doing.

I can take all these different ideas from different fields and apply them to the same thing—my art.

Right now, I'm in an abnormal psychology class. It's interesting to learn about all the different personality types, and it gives me a better understanding of cultural differences. I took a writing class and film—I'm minoring in Film & Video. I'm in an experimental

video class and it appeals to another side of me.

My concentration is on 2D animation, but 3D animation is not beyond my reach. Virtual reality is not beyond my reach. Experimental film is not out of reach. Glassmaking is not out of reach—I want to take craft classes just to see how much I can extract from those processes and include in my animation.



Jiahao Peng

When photographer Jiahao Peng (Master of Fine Arts, 2019) was researching graduate programs in the United States, CCAD stood out because of its location.

The city—and CCAD in particular—represented a sweet spot to Peng: There were many Chinese students who studied and were successful here, but there was also a wide range of other student populations represented both in class and off campus.

“I wanted to really feel like I was studying abroad,”

says Peng, who entered the program following a gap year after earning his undergraduate degree in China in 2016. He used that time to study English and work in film.

Since coming to CCAD, Peng says the school’s unique MFA program also allowed him to explore a diversity of disciplines, which helps him develop not only his photography skills, but his artistic practice and visual voice as well.

How is art school in the US different from what you experienced in China?

I never had to critique before! I didn’t know how to critique. In China, class is more like what you should do to finish an assignment, not to try to feel more independent. Here, they’re not just technically teaching you the skills. Critiques are diverse and you have a chance to ask students in other programs to give their ideas.

What has been your biggest challenge in graduate school?

Language is the biggest issue for me. The language test is different from



All about the process

Working with film forces Jiahao Peng to be more deliberate with his artistic choices.



Learn more about Jiahao Peng at ccad.edu/jiahaopeng.

@penguines

*Images by Jiahao Peng



“Columbus is a special city for me. There is a diversity of opportunity and people.”

real-life talk. The second biggest challenge I've faced is how to attend off-campus activities and events, how to balance life with classes, and how you arrange your life to make full use of your time here. There are visiting artist talks and one-on-one studio visits on campus. It's a great opportunity to talk with great artists who come from all over. You should never miss an experience like that.

How has graduate school impacted your life?

The biggest difference is you're not just learning right or wrong. In graduate school, it's about how you can bring yourself to the work. You need to talk, listen, argue, be brave, and communicate with the work. That's what I'm trying to practice now.

A lot of great photographers can do a lot of things by themselves, but graduate school enables me to talk more and express my ideas to others. I'm also learning I shouldn't only do photos—I can use other media. It's not just about screens or chasing an image.

I now think more about the art and creativity behind the work.



Emi Gennis

Emi Gennis' comics origin story is a bit different than most.

"Most cartoonists have been drawing since they came out of the womb; they always knew they wanted to make comics," said Gennis, who joined CCAD's faculty in 2017 and is now Associate Professor of Comics & Narrative Practice.

Gennis, however, came to the practice later in life, when the University of Chicago student was required by her art history major to take a deep dive into a thesis topic over the course of two years.

Comics, she figured, could hold her attention. "But I could've easily chosen something else," she said.

Fortunately, she did not. She dove into comics theory and comics history (and comics themselves). Then, in her final quarter, she signed up for a class with comics scholar and artist Ivan Brunetti. Gennis went on to earn her MFA in Sequential Art from Savannah College of Art & Design, interned at a Portland, Oregon, comics studio, and began creating her own nonfiction comics and illustrated books. Her work has been included

in publications such as *The Hairpin* and *The Nib*, and her autobiographical story, *Baseline Blvd*, was nominated for *Slate's* Cartoonist Studio Prize.

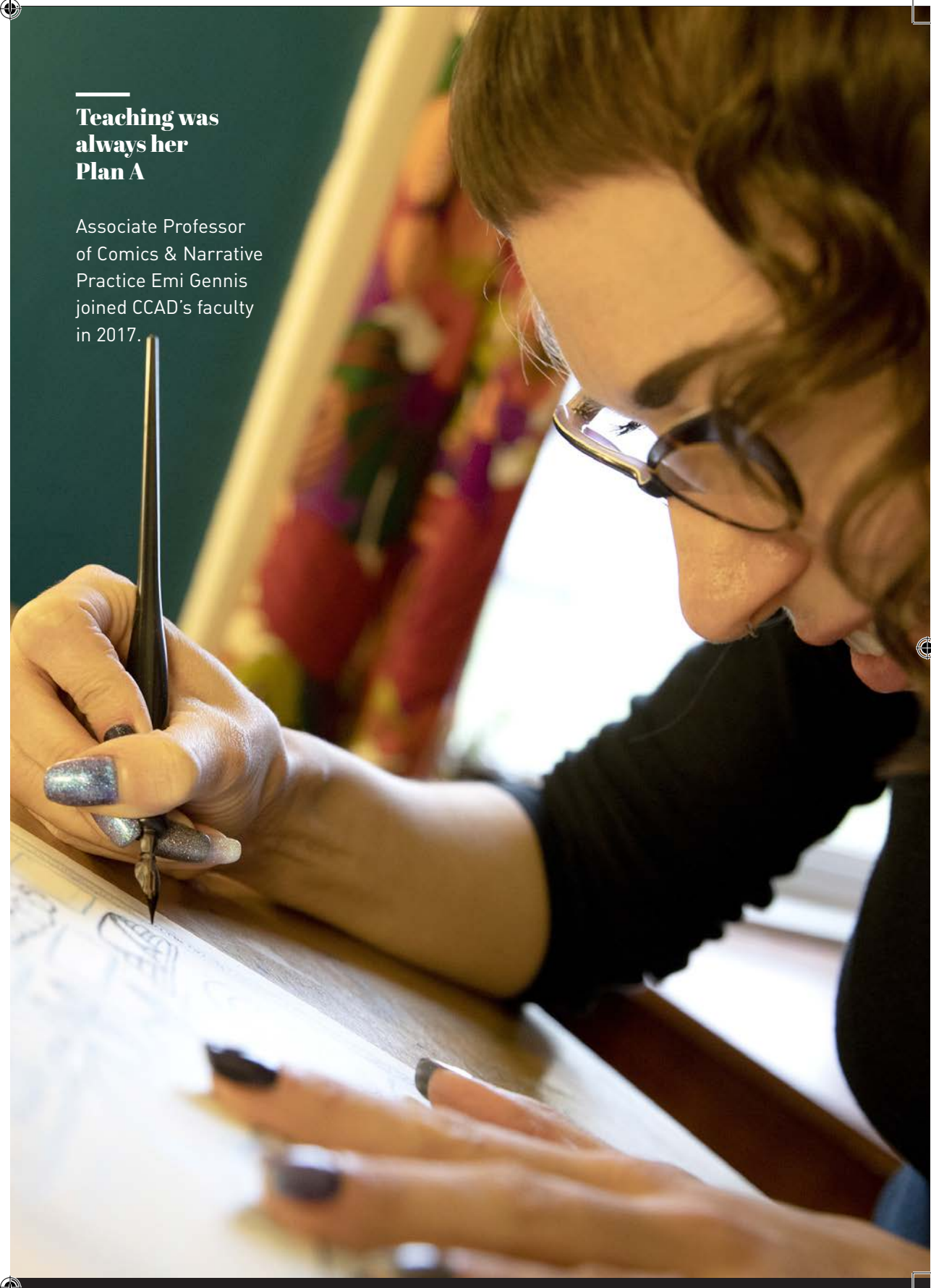
At CCAD, "I have my dream job—one I've been working toward for my whole life. I'm still kind of in awe of it," she said.

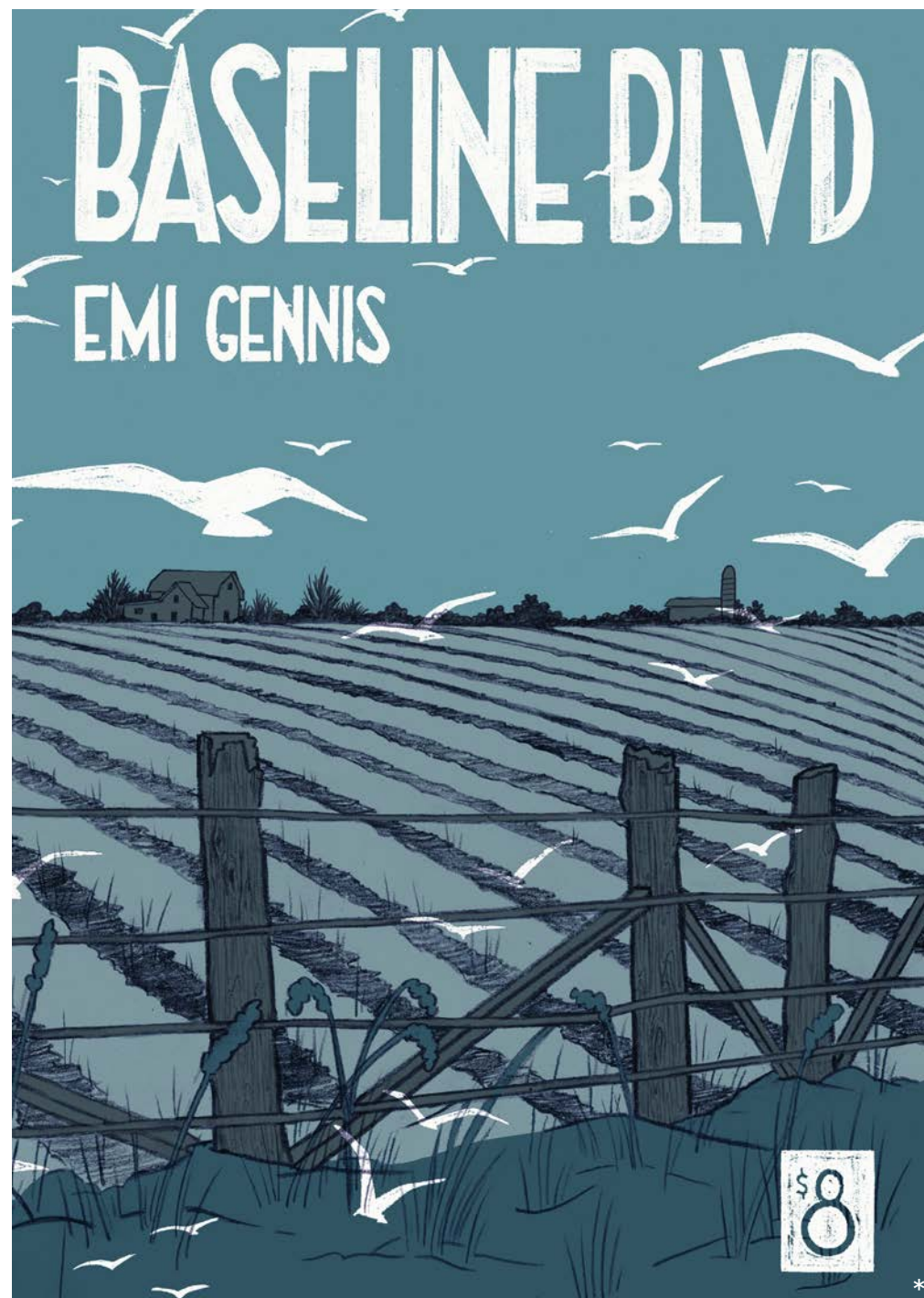
Teaching at the college level was always your Plan A. Can you talk about why you love it and what you're working on now?

It's exciting for me to see my students grow both as artists and as people.

Teaching was always her Plan A

Associate Professor of Comics & Narrative Practice Emi Gennis joined CCAD's faculty in 2017.





Learn more about Emi Gennis at ccad.edu/emigennis.

@emigennis

*Image by Emi Gennis



“My students are great and I couldn’t ask for anything better. I’m living my best life right now.”

I think a lot of art advice is also life advice. Like, for example, it’s okay to make mistakes—in fact, it’s important to make mistakes! That’s how we learn to make better choices, in our work and in general. To see that growth and change in my students, and to have the privilege of playing a role in it, is really moving. I get kind of sentimental about it sometimes. I tear up at graduation every year.

Among the classes I teach is Self-Promotion for Illustrators. Business skills are just as important for our students to learn as art skills. I talk to my students about navigating finances, how to read a contract, how to advocate for themselves with editors and clients, how to deal with the pitfalls of freelancing, how to negotiate, price work, and do fundraising. I also try to connect them with opportunities for grants

and residencies.

A huge strength of our program is that (Associate Professor of Comics & Narrative Practice) Laurren McCubbin and I are well acquainted with many professionals in both the alternative and mainstream comics industry, and that allows us to create opportunities for our students to make those connections.



Mariah Zambuto

Mariah Zambuto (Industrial Design, 2019) appreciates a good challenge.

When she was 16, the Omaha, Nebraska, native went on a month-long volunteer trip to Ghana. Zambuto and other teens helped construct a women's empowerment center and also taught fourth-grade students. "It completely changed my view," she said.

Zambuto, the eldest of three, chose to attend CCAD with the full support of her family, including her mother who said, "You're going to waste your life if you don't

go to art school," Zambuto remembered.

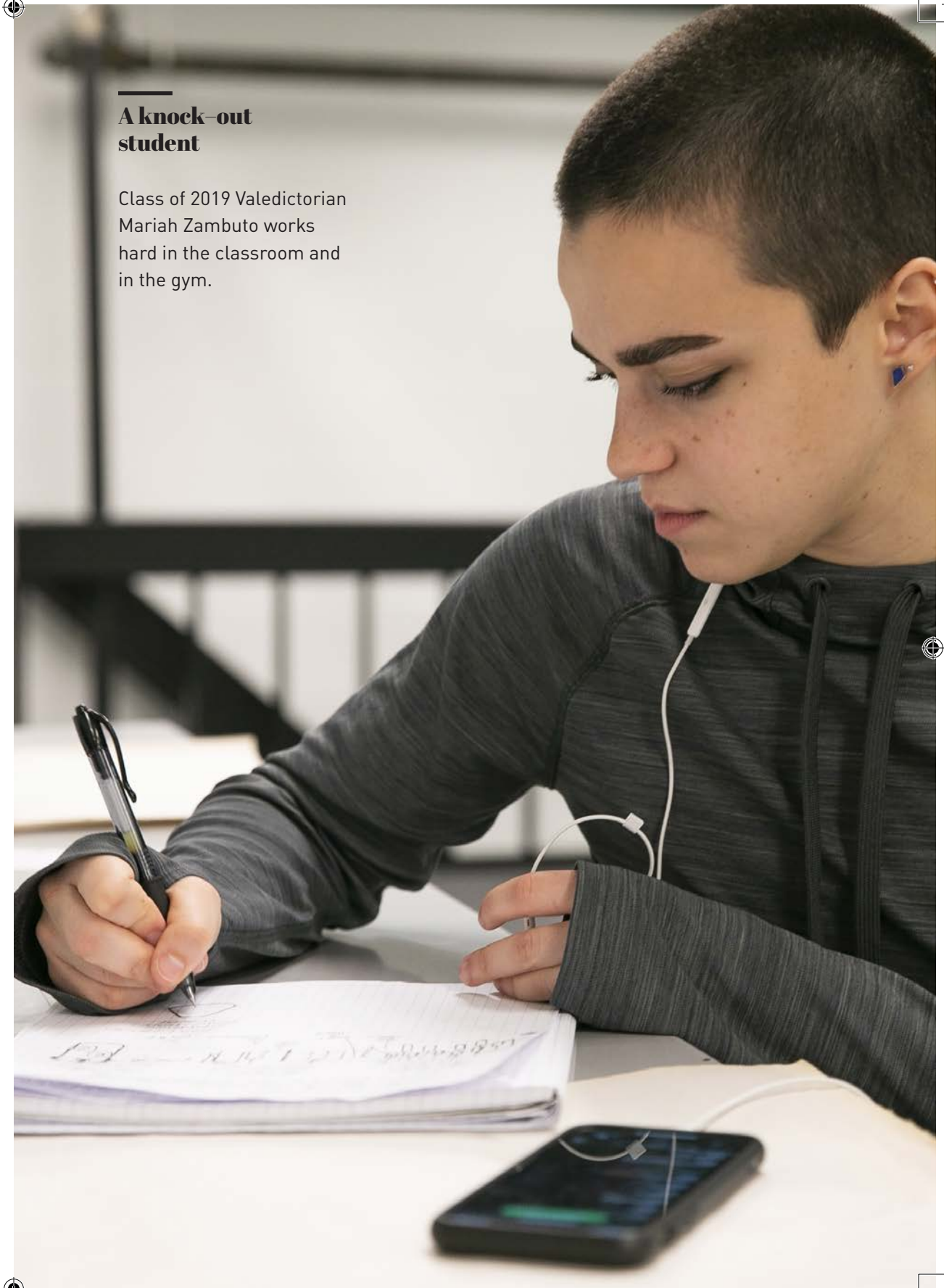
At CCAD, she worked for two years as a dormitory Resident Assistant and earned an honorable mention at the Morton Kesten Universal Design Competition for her concept of providing nutrition assistance to people with memory challenges. Zambuto's interest in healthful enterprises is deep and lasting. She's an enthusiastic member and part-time employee at TITLE Boxing Club Grandview, where she

has also taken on creative duties. And Zambuto's dedication carries her to the classroom, where she earned the title of Valedictorian for the Class of 2019.

What do you love about Industrial Design?

I'm interested in culture, cultural systems, and societal norms. The service industries are interesting to me just because of the behavioral structures that need to be present for services to exist.

I'm into design research. Don't get me wrong, I love



A knock-out student

Class of 2019 Valedictorian Mariah Zambuto works hard in the classroom and in the gym.



Learn more about Mariah Zambuto at ccad.edu/mariahzambuto.

@hey.there.mariah

*Image by Mariah Zambuto



“I have to do something with my art that’s going to do something.”

the whole process—to research, then brainstorm, then ideate solutions, and sketch and create a design, and make prototypes to test, and then create the final design. But I’m most interested in system design. Creating businesses and how they run is interesting to me. Thinking about problems in human behavior, rather than just products, is super fascinating.

Design with a social change mind-set has always been at the forefront for me. It’s changing culture. This is what I want to do.

Can you talk about the role physical fitness plays in your life?

The summer after sophomore year, I found a permaculture internship on a farm in Omaha. I loved the manual labor and the idea of changing food culture, changing the ways people eat and think about eating. I was also getting fit and strong and thought, “I’ve got to maintain this.”

I found TITLE Boxing Club in Grandview, tried it on a Monday night, and then waited for my next

paycheck and bought four months—just like that. I completely fell in love with it and I am still completely in love with it.

I started personal training one month in because I wanted to get really good. With boxing, I didn’t know what I was doing. I wasn’t good at it—and I loved that. I loved that I could see progress. It was super motivating. I get bored if I’m not accomplishing something.

Alumni voices

Columbus College of Art & Design alumni are changing the world for the better.

We recently asked two of our grads to talk about what they do, why they're doing it, and how they're reaching out to the next generation of artists, designers, and change-makers.



Cody F. Miller's *The third time's a charm*

Why do you do what you do?

Through art, I help transform people's lives. I'm a practicing artist, and I've also worked as an art instructor for 23 years at the Goodwill Columbus Art Studio and Gallery. I work with artists with physical and developmental disabilities and other barriers and find ways for them to sell and show their work. The central theme of my work revolves around the word "grace" and what it means to me.

Cody F. Miller (Illustration, 1995)

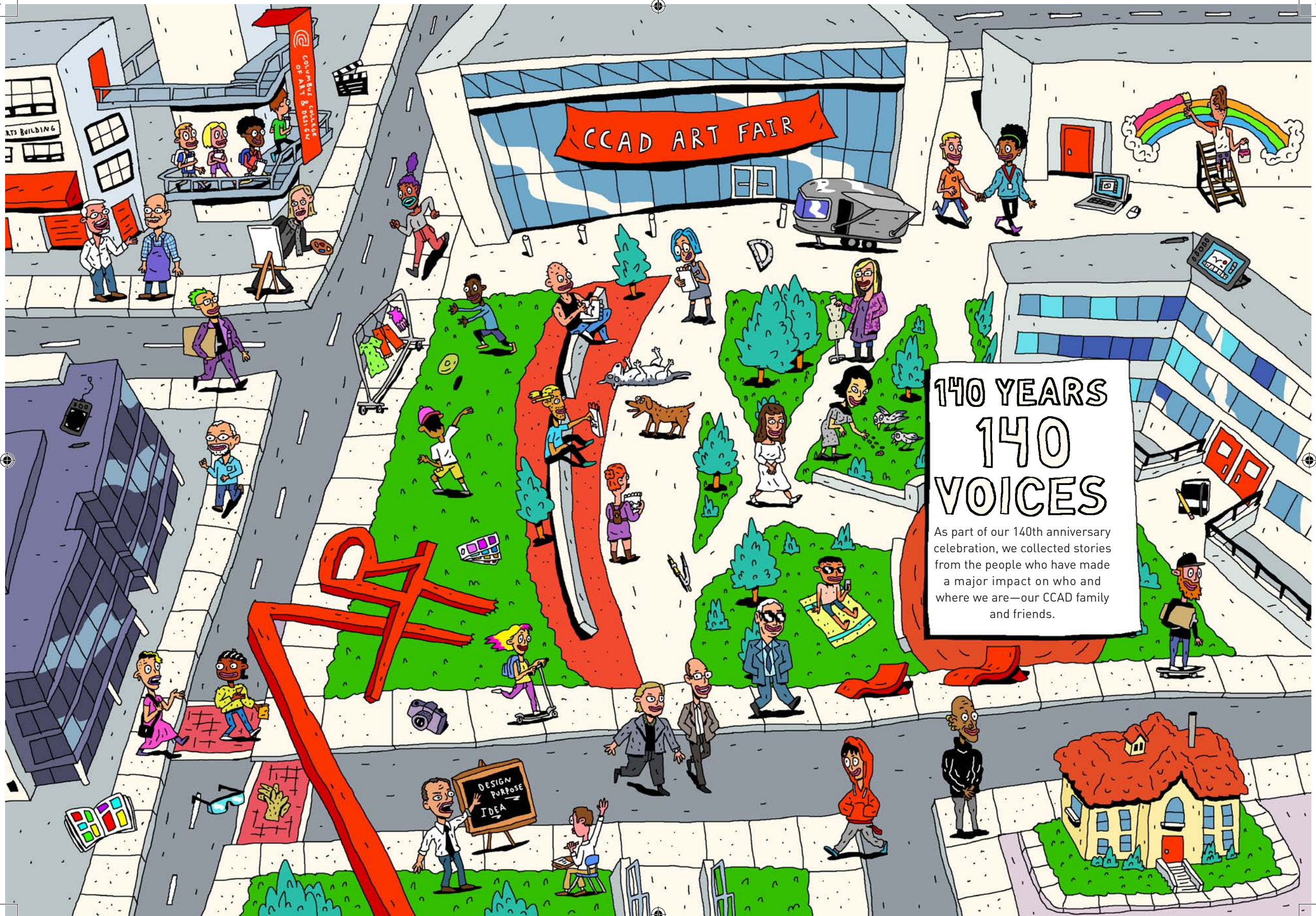


Krista Sison's top, *The Mixed Race Button Up in Bold Stripe*, was created in collaboration with poet Geramee Hensley, who often writes about his experiences being mixed race as a Filipino-Italian American.

What advice would you give current students about making the world a better place?

Use your creativity to solve real problems. Don't be afraid to try new things, or to just fail. I thought I was going to start a home goods business, then I realized I still have a passion for clothes. So I shifted. It's not a big deal to change your mind, but be conscious about the steps you're taking.

Krista Sison (Fashion Design, 2013)



140 YEARS 140 VOICES

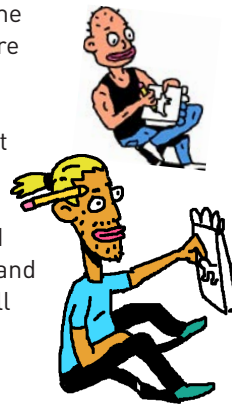
As part of our 140th anniversary celebration, we collected stories from the people who have made a major impact on who and where we are—our CCAD family and friends.

Chances are when the Columbus Art School opened its doors for the first time 140 years ago, its founders had little idea of the institution it would become.

Created as a place for its founding mothers to study art and prepare monthly papers on art topics, the place now known as Columbus College of Art & Design has become a hub for artists and designers creating one-of-a-kind, boundary-pushing art and design. Our graduates are corporate leaders, educators, creative thinkers, artisans, filmmakers, graphic designers, and so much more. While hewing to the study of fundamentals such as figure drawing, color theory,

and art history, CCAD students embrace technology, using such tools as laser cutters, virtual reality drawing labs, and fabric printers.

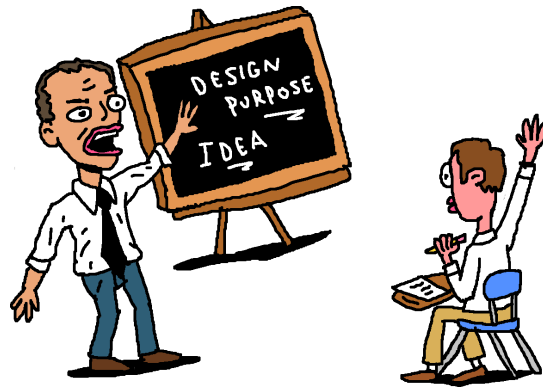
But as much as things have changed throughout the decades, the fundamentals of the place have stayed the same. As part of our 140th anniversary celebration, we sent a call to our grads, students, former and current board members, faculty and staff, and other community members (in other words, all the folks we refer to as the CCAD family) to share stories of their time at CCAD. From the good (meeting a future spouse) to the challenging (witnessing artwork tossed across the room by a disapproving professor) to the downright odd (the mysterious appearance of a giant banana), and beyond, their stories have been part of ours for 140 years and counting. Find some of them following, and visit ccad.edu/140voices to hear from all 140 contributors.



Speaking of campus life ...

It was one of the most difficult and best times of my life.

—Joni Vanics (Interior Design, 1982)



CCAD taught me about work ethic and putting passion into what you love. Some of the best friends in my life I met were in college, and 25+ years later we are still close.

—Emily Shirey (Fine Arts, 1997)

I loved that CCAD was the small, totally devoted-to-art community I was longing for.

The training was rigorous, classical, but so very rewarding!

—Kathy Fieramosca (Illustration, 1975)

I think CCAD cares a lot about the community they're building, and making sure the art we create here in Columbus means something.

—Lewis Cade (Illustration, 2019)

It was a melting pot of young humans from around the world learning, struggling, and living in an environment structured around creativity and direction to be better than average!

—David Raffie (Fine Art Photography, 1992)

Joe Canzani, guest critiquing in a Larry Body class, took great time and care to explain to a classmate why his design assignment was unsuccessful. He walked the student first through his color selection and application and then through compositional issues in the design. When finished, he asked the student if he understood everything that he told him. When the student replied, "Yes," President Canzani asked,

"Knowing what you know now, would you still buy that shirt you have on?"

—Joe Popa (Advertising Design, 1990)

Watching Dean Canzani critique the paintings in Color Concept class. Shaking in my seat, hoping mine wouldn't be one he would throw across the stage! That made us listen to what he was trying to teach us. He made a great impact on my personal understanding of art and how it affects society.

—Mary Anderson Stevenson-Taaouira (Fine Arts, 1965)

CCAD President Denny Griffith was recognized as the King Arts Complex 2013 Legends & Legacies honoree for a variety of reasons.

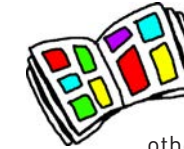
Under Denny, CCAD grew to be one of the most diverse private art and design colleges in America.

During Denny's term, a full one-third of CCAD students were part of a minority group. In addition, overall CCAD enrollment doubled during Denny's tenure and the MindMarket incubator was established—and CCAD was the only art and design college with one.

—Demetries Neely, Executive Director, King Arts Complex

CCAD changed my life.

I moved to Columbus from mid-Michigan just a couple weeks after my mother passed away from a horrible battle with cancer. I was lost and the only thing



I felt I still had my desire to create and become a professional artist ... CCAD taught me to look around and to appreciate the other artists we work beside. You can learn from anybody at any given time. And learning takes work—hard work.

—Andrew Summerfield, Trustee, President & Creative Director, Summerfield Advertising (Illustration, 1998)

In the first five minutes I was on campus, my drawing instructor told us, "Make sure everything you do is the best thing you've ever done. No matter what it is, even if it's something small." His advice changed the way I look at my work and my life: Settle for nothing less than the best for yourself, challenge yourself, believe in yourself, and grow.

—Justin Remotap (Advertising & Graphic Design, 2019)

Every time I employ design in an illustration I think of Mr. Link. When I'm drawing I think of Mr. Drummond. CCAD taught me how to use paints and Mr. King showed me why I love American Illustration.

—Eric Bryant (Illustration, 1988)

Mr. Welch. He and Mr. Reynolds continued to push me and give me the support and encouragement to become better as an artist. Because I started my education later in life, I was working 60 hours a week raising three children. Charlene Fix accepted me into CCAD. It was somewhat of a struggle, but I was determined. I am so grateful for the knowledge and experience I got from CCAD.

—Mark Roquemore (Interior Design, 2000)



After 11 years, I have many CCAD memories. Some are sentimental and most are slightly irreverent and a little odd, just like us. One of my favorites was the year the massive banana showed up on the Quad. To this day, I'm not sure why or how it mysteriously arrived and departed.

—Chris Mundell,
Vice President for Student Affairs



My first semester teaching at CCAD, a student walked into class late and told me, "Sorry I was late; I was busy painting zombies."

—Sophia Kartsonis, Associate Professor,
Writing, Literature, and Philosophy

Being around so many creative and talented teachers and students really changed by life and made me a better, more understanding person than I ever would have been without CCAD.

There is something about CCAD that just makes me feel a part of something wonderful, beautiful, and important.

I have always been proud to say I work at CCAD.
—Danny Hinty, Supply Store Manager

The faculty and staff at CCAD are uniquely qualified and nurturing.

I have degrees from three colleges. CCAD is the best at knowing each student and meeting their individual needs.

—Pam Workman, Former Trustee, Artist
(Fine Arts, 1999)



CCAD gave me the opportunity to look at things in a different way. I am an international student, and CCAD welcomed me in every way. It gave me the opportunity to meet amazing people, to have art, comic, and animation classes on undergraduate and graduate levels; it gave me the opportunity to meet artists from a range of mediums and industries; it helped me have food and clothes in times of need, through the food bank and thrift store; and it gave me the ability to take care of my mental health through yoga and counseling.

Every day I am inspired by my peers and my professors.

—Marcela Celestino Tabosa Pinheiro
(Master of Fine Arts, 2020)

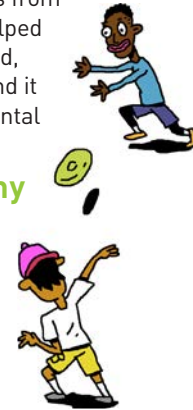
The graduate program lives its focus on diversity by including different races, genders, and ages as part of each class. I am in my seventh decade and I was welcomed by students and faculty. The one-on-one mentoring, the critiques that build and offer constructive support, are part of the success I have earned. It goes to show, "old people" can go to art school and thrive!

—Susanne Dotson
(Master of Fine Arts, 2019)

CCAD helps move art and design forward because we invest in critical thinking and leadership.

It is important to train artists and designers in the physical skills they need to communicate their ideas. But the core of CCAD's education is continually to challenge concepts and ideas (both in terms of subjects and roles).

—Charlotte Belland, Chair and Associate
Professor of Animation (Advertising &
Graphic Design, 1997)



CCAD gave me the chance at opportunities my parents never could have.

My time there as a student may not have been the most exciting or adventurous, but it is a ripple in my life that will impact me forever.

—Kassandra Murray (Illustration, 2013)

Our son is in his second semester of his sophomore year at CCAD as a Film & Video student, after transferring from another school. As a parent of a student, I have seen a great change in how he feels about school.

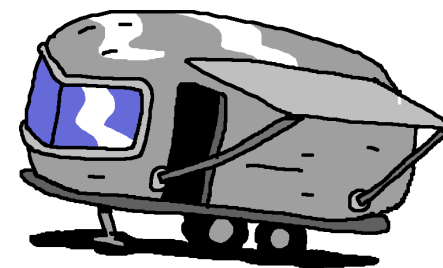
He says he feels like a person at CCAD, not just a number.

The amount of passion CCAD puts into making sure students are "relaxed" for finals and so on, just absolutely amazes me. Our son has made the President's List all three semesters so far, and, although it's extremely stressful at times, made his highest GPA ever during this past semester.

—Tammie Black, Parent

It gave me the skills for my illustration career. I am so confident in the quality of the education I got from CCAD I sent my daughter there—she's a freshman this year majoring in Animation.

—Katie Mazeika (Illustration, 1995)



"Snickers"

30 years ago I said "let's elope" by the vending machines. Two young lovers intertwined in the break room at art school.

And a new broken heart beats because of that day, when we fit together as a broken zipper once did and Snickers bars spilled out for us. For two quarters apiece and I think one fell for free.

—Kirsten Bowen (Illustration, 1989)

I met my favorite friend here.

—Iris Lau (Illustration, 2019)

I grew up in the Linden area. Although I lived just a short bus ride from the museum, as an African American, visiting and supporting a museum was not part of my culture. My first time in a museum was during my Perspective class. I now live in Italy. I am the creative director of a large communication agency in Atlanta, and I've worked for the Vatican and other clients. The exposure I got from CCAD made it all possible.

—Cathy Ann Johnson-Conforto
(Illustration and Advertising, 1997)

CCAD has taught me to be mindful of many things, such as time management, mental health, professionalism, dedication, and the emotional impact or personal connection through filmmaking. Not only did I learn a great amount about cinema, but also how to be an "adult." I was hesitant to even pursue college, but I'm very glad that I did and that I attended CCAD.

—Joshua Smukal (Film & Video, 2019)



Three generations of my family have attended CCAD. My father, Ramon Quinones, was from Puerto Rico and attended in 1956 when it was just a two year certificate. The entire “college” was housed in the former Beaton Hall, and Joe Canzani was an instructor. “Joe,” as dad always called him, was the President of the college, and he was so pleased I was following in Dad’s footsteps. My last year here was Denny (“just call me Denny!”) Griffith’s first, and I am proud of how he made our college a national player in the arts markets. My daughter, Ramon’s granddaughter, Camille, is now a freshman in Animation. We hope she becomes the famous one; she has more talent than both of us together! All three of us are proud to say our education was here, at CCAD.

—**Maria Elena Quinones Laret (Fine Arts, 1999)**

I sometimes wonder how strange an alum’s views of CCAD would be for those who come back decades later. The foundation was expanded while some things remained the same.

Dreams still grow here, whether as animations or paintings, movies or industrial design, photographs or graphic design, comic book sequential art or illustrations, glassblowing or fashion. Innovation is always the constant.

Some faces may have changed, but the art, design, and dreams will always remain.

—**Eric Homan, Assistant Professor, CORE Studies (Media Studies Time-Based, 1998)**



I was there during the early growth years—and CCAD made me believe that the students were, and continue to be, a difference in our lives. Without CCAD and the talent within, Columbus would be a less attractive city.

—**Wayne P. Lawson, Former Trustee; former Director, Ohio Arts Council; Faculty Emeritus, The Ohio State University**

CCAD feels like home to me more than anywhere else in the world (besides my actual home). As much as the people at CCAD may change, there’s just something about the place that is always—somehow magically—restorative and grounding. It is a wonderful blessing to have such a place.

—**Nigel Ewan (Advertising & Graphic Design, 2014)**

Speaking of CCAD in the community ...



It’s weird, but something I remember about CCAD, something that resonates with a dreamlike quality, was what we, as little children in the Saturday classes, called the “Secret Garden.” It was a brick-walled backyard that could easily be snuck into, once you knew where to look. It was a place of calm reflection, and, to us, the few children still waiting for our late parents to pick us up, a magical place on the CCAD campus.

Then it was gone. For years I thought I must have imagined it all, or somehow forgot where it was. I can’t remember if it was when I was a student at CCAD, or years later when I was teaching Saturday classes, that I stumbled upon a map of the campus from the 1980s, and there it was!

—**Nikolas Rutkowski (Fine Arts, 2002)**



I started going to Saturday Morning Art Classes as a 10-year-old. I remember learning printmaking and recreated a Jacob Lawrence print of girls playing hopscotch—I still have it. My mother wouldn’t let me eat sugar at home, but at CCAD on Saturdays, I tasted the sweetness of college freedom. I would buy Snickers bars out of the machines on break, while my friends and I watched the boys closely. I would come home from class, covered in paint, and collapse with a pounding sugar headache with the joy of having my own separate life as an artist.

—**Sonya Fix, Department Head for English as a Second Language and Assistant Professor**



140 students per semester
2 semesters per year
47 years of teaching
13,160 students—each life-impacting

—**Richard Aschenbrand, Dean Emeritus**

In many ways CCAD has been my life! From first attending as an undergraduate student in 1979 to working here full-time for 34 years, CCAD has shaped me and sustained me.

—**Stew McKissick (Illustration, 1979), Professor, Illustration & Comics & Narrative Practice**

CCAD has gone from a little art school to a nationally recognized center of design. Businesses come to us for problem solving, communicating their brand artistically. Both Denny and Melanie have been part of Columbus Partnership, working with other community “thought leaders” discussing strategies for positioning our region, economic issues, arts, education, philanthropy. We have a voice, a place at the table.

—**Sharon Cameron, Former Trustee, Founder of Columbus Connections, former CCAD Director of Development**



Since its founding 140 years ago, Columbus College of Art & Design has produced artists, designers, and insightful, creative thinkers who have made Columbus a cultural and economic presence to be reckoned with.

Columbus is a city where people come to be who they are and a community that offers the opportunity to succeed. CCAD is an integral part of that promise and the open and welcoming values that define who we are as a community.

—**Mayor Andrew J. Ginther, City of Columbus**



When CCAD excels, so does Columbus. There would be no Columbus Arts Festival, Short North, Greater Columbus Arts Council, Beeler Gallery, etc., without the dedicated artists of CCAD.

—**John Cairns, Assistant Professor, Illustration**

The Fine Arts program has been instrumental in the alternative exhibition culture of the city. ROYGBIV, Skylab, No Place, 934 Gallery, Mint, Corrugate, all have relied on substantial contributions from CCAD alumni and the Fine Arts student body.

—**Tim Rietenbach, Professor and Chair of Fine Arts and Contemporary Crafts, Director of Student Exhibitions (Fine Arts, 1977)**



Columbus Museum of Art (CMA) and CCAD were founded within a year of each other and operated together for many years. In the 1980s there was a national trend that recognized that museums and art schools have different purposes and goals and, so, after some painful conversations and strife, CMA and CCAD became separate entities. In May of 1998, Denny Griffith, then CMA's Deputy Director, left the museum to become CCAD's third president, and a visionary leader. Denny was a good friend, a supportive colleague, and a thoughtful adviser who became a great president and community leader. It was Denny who brought the museum and the college back together. I am thrilled that CMA and CCAD are now good friends and good neighbors. Together we are better and together we nurture creativity and the creative economy in our city.



—Nannette Maciejunes, Executive Director, Columbus Museum of Art

I was considering whether to apply for the Vice President of Enrollment Management job. It required me to move across the country and uproot my life. I wanted to make sure CCAD was a place I could respect and believe in. While doing my research, I found the mission statement. I was so incredibly excited to see all these important words: "CCAD fosters a community that educates diverse students so they can unleash their creative power to shape culture and commerce." Embracing *all* the ways students can be creative in the world; embracing and valuing all paths, not only traditional fine arts, but also seeing that students can change the world in multiple ways. I thought, heck yeah, this could be a place I'd move 2,500 miles to be part of!

—Jean Hester, Vice President for Enrollment Management

When I think of CCAD, I think of students with a fire for creative living and full of passion to do big things. I think of students I've seen grow from being insecure about their work into student leaders and makers on this campus and far beyond. I think of change-makers who have stepped up to speak against injustices; I think of rule-breakers who ask forgiveness instead of permission; and culture-shakers who work day and night for what they believe in.

It's not the buildings or the campus or the institution, it's the people here who have decided that their lives were meant for more, and they aren't settling for anything less.

—India Orban (Advertising & Graphic Design, 2019)



To live without art and design is to be a human without air to breathe.

—Emily L.R. Adams (Fine Arts, 2005)

Speaking of CCAD and commerce ...

CCAD has an impact on culture and commerce because it consistently produces talent capable of critical thinking, problem solving, and conceptual thinking.

—Christina Thalgott (Illustration, 1984)



I have an amazing job thanks to skills I learned at CCAD.

When the agency I work for (Moxie in Atlanta, Georgia), was looking for a "unicorn" who could design, shoot, edit, animate both digitally and in stop-motion, and sculpt things out of paper, they'd almost given up hope of finding anyone with my skill set before I interviewed. Now, I'm an Art Director who produces the social media content for Arby's restaurants, and I'm amazed that I get to build "toys" out of cardboard or draw in sauce every day as my job.

—Scott Hunt (Illustration, 2000)

I currently live in Palo Alto, California, and hold the position of Creative Director at Stanford University. The education I received from CCAD, paired with the professional experience I gained while working there, were great building blocks for me.

More importantly, CCAD served as a testing ground. I learned to try things, analyze them, learn from them, and adjust. That type of knowledge is timeless.

—Robert Coles (Retail Advertising, 1995)

The CCAD brand is strong, with ties to advertising and design firms, illustration for a broad and deep range of distribution media, the creation and implementation for numerous industrial design and packaging products; fashion design through the country and internationally, the impact of photography in commercial and fine art venues, the presence of our students' fine arts work in galleries and exhibitions, as well as the huge presence of our animation and film design and production alumni all across the motion picture industry as well as in innovative approaches to the design and production of augmented reality and virtual reality.

And, of course, our animation and film alumni have had an impact on every level of motion picture production, including providing the impetus for the start-up of the Ohio Film Group and significant funding toward the creation of CCAD's new Cloyd Family Animation Center.



—Ron Saks, Professor Emeritus

CCAD, its students, faculty, and academic leaders are an important foundation of Columbus' economic successes. Companies are inspired by the young, dynamic talent, and creative expression and leadership of the college.

—Alex Fischer, President and CEO, Columbus Partnership

For more than three decades Mills James has been a leading communications company. Our success is dependent on the creative talent and training of our associates. Many of our associates are CCAD graduates and they deliver the creativity our clients seek.

—Cameron James, Former Trustee, President and CEO, Mills James

CCAD is helping me fulfill my dream to become a cartoonist.

—Lauren Houser (Comics & Narrative Practice, 2022)

CCAD prepared me for a successful career at COSI and in the science museum world. We developed, designed, and built exhibits for COSI and museums around the world.

—Chuck O'Connor, former Associate Professor and Director of Saturday Morning Art Classes (Industrial Design, 1962)



Speaking of CCAD and the future ...

The future is unlimited. The growth and recognition of CCAD across the country are amazing. President Corn is leading the way for continued and endless growth.

—Jon Kelly (Illustration, 1964)

CCAD's future is bright. We are constantly evolving by upgrading our gear, learning new technique and methods, and not straying from our roots. We also are building a community where the people help elevate the people around them.

—Zarek Metz (Film & Video, 2022)

CCAD will continue to grow in importance in our region. Creative and artistic skills will be in greater demand in more and more fields. President Corn has a great vision for partnerships, which are already showing results for the college and community.

—David Harrison, President, Columbus State Community College

CCAD couldn't be better positioned for the future than it is today with Dr. Melanie Corn. CCAD has an opportunity to influence many areas of the Columbus community and beyond, helping transform residents' minds and neighborhoods. Students will come to Columbus and take their experience here with them wherever they go.

—Chad Delligatti, CEO, InnoSource



Visit ccad.edu/140voices to hear from all 140 contributors.

Artists and designers see things and want to make them better. And they actually have the ability to do that.

—Molly Burke, Assistant Director of Graduate Studies (Fine Arts, 2006)

Art and design make us human. The arts give us a voice with which to tell our stories, change minds, create community. Design is a way in which we claim an identity and find our people. It helps us navigate a world on information overload.

—Dr. Melanie Corn, President

CCAD is now and forever in my DNA.

—Kris Harrison (Illustration, 1986)



How it's made

Carol Snyder (Fine Arts, 1985) lives and makes art in central Ohio, but her ceramics practice has taken her around the world.

In 2017, Snyder was awarded a Greater Columbus Arts Council Artist Residency in Dresden, Germany. She calls getting to spend three months in the country creating work and lending a hand at the world-renowned Meissen Porcelain Manufactory a career highlight.

Snyder's ceramics lean into the aesthetic of form, as well as her interest in the patterns and textures of a landscape. Practicing the ceramic craft tradition of wheel-thrown vessels, Snyder's sublime porcelain pieces, which incorporate drawing in the designs and patterns, encourage viewers to move beyond their perception of pottery as simple domestic objects.

1

Knead to know

Snyder wedges clay to make it pliable and remove air bubbles.



2

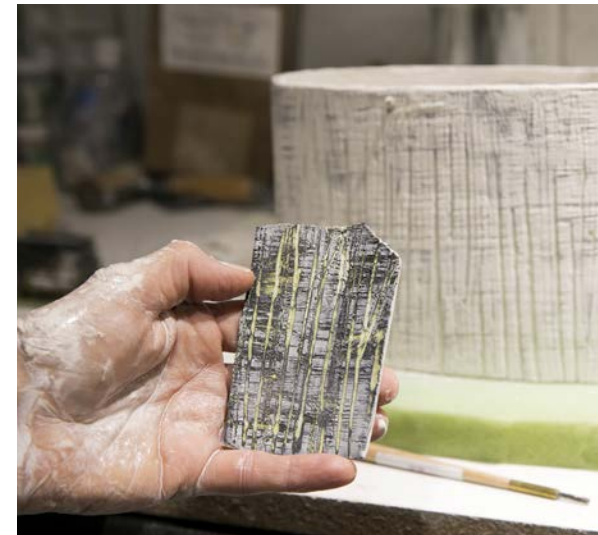
Pull the wall

Snyder's porcelain pieces gain their height as she pulls the walls.

3

A well-rounded approach

Snyder generates work for five high-end craft shows per year.



4

A good ribbing

Ribs—made of wood, rubber, silicone, or other materials—are essential tools for shaping clay.

Learn more about Carol Snyder's practice at ccad.edu/carolsnyder.



CCAD designs workshops to help professionals excel

“Don’t forget to say, ‘yes, and ...’ to your partner’s ideas.”

At times sounding more like an improv coach than the Industrial Design Professor, School of Design Arts Dean, and think-tank director he is, Tom Gattis took workshop attendees through their paces as they learned to think like a designer to better understand their customers. The Disruptive Collaboration Workshop he led is part of a new series of evening workshops for professionals launched by Columbus College of

Art & Design’s Continuing & Professional Studies department earlier this year.

At the first of the two-part Disruptive Collaboration sessions, Gattis led attendees—primarily mid-career professionals from such businesses as DSW and Google—in a primer on getting to know what makes customers tick, how customers make their decisions, and how the workshop attendees might find opportunities to add value to their experience.

The assignment for the attendees over the two sessions: To figure out how a banking institution might

encourage Baby Boomers, who currently hold the lion’s share of personal wealth, to embrace online banking. Or to determine how to persuade members of Gen Z, who will eclipse the Boomers in size and are the future source of personal wealth, to embrace brick-and-mortar banking.

The scenario “is something that everybody can relate to and something that’s easy for people to grasp, but that also provides a chance to realize insights and opportunities,” says Gattis.

The first task: develop a customer persona. The workshop attendees went to work, partnering in pairs to fill in details such as their name (Joe), marital

status (married), dietary preferences (vegan), housing in Brooklyn, and more. Their animated discussions were punctuated by peals of laughter as Gattis strode around the classroom, prodding attendees to ask deeper questions (Is that pet a dog, cat, or a ferret? Is that working mother ultra-organized, or overburdened?).

The exercise was not unlike an accelerated version of tasks Gattis assigns to CCAD Industrial Design students or to the businesses he works with as a Director at Aether Global Learning—although in those instances, Gattis works with real challenges

and real problems. Still, Gattis says, the imagined scenario should have real-world benefits for workshop attendees.

“Hopefully, they will take these tools back into their companies and try these techniques with actual customers & data,” he says.

Among those attending the workshop was Lisa Klancher, Creative Director at JJ Virgin and Associates, which is a health and wellness company.

As creative director, her job is to communicate visually, but she doesn’t always completely understand the customer, Klancher says. “What encouraged me to come here was that

it was a design institution offering something different besides, say, painting. It’s business related to marketing, and it’s something I can apply to help educate my team. It’s great.”

The workshop, she says, “was exactly what I wanted. ... I’m a professional communicator, this is what I do for a living, and I need more courses that bridge that gap between creativity and marketing.”

Learn more about our professional workshops—and other Continuing & Professional Studies classes—at ccad.edu/adult.

Trends

Dr. Jeannine Kraft, Chair and Professor of CCAD’s Studio Art with an Emphasis in the History of Art & Visual Culture program, recently returned from the 2019 College Art Association conference, the largest art history conference in the United States. She shares what’s new in the world of art history.

Read more at ccad.edu/ahrends.

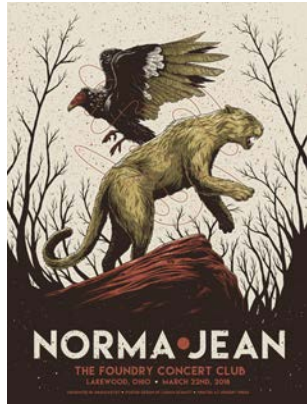
A grand future for art history

Are there any emerging themes in art and design history research?

One key ongoing issue has been bringing a greater diversity to how we look at art and design history. In terms of scholarship and how we teach, we’re trying to look at groups that have been marginalized in the past and bring them to the forefront.

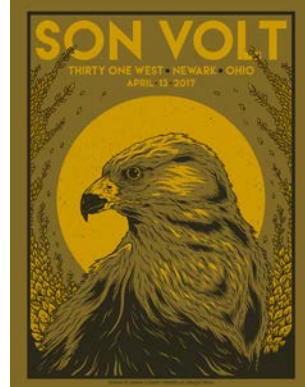
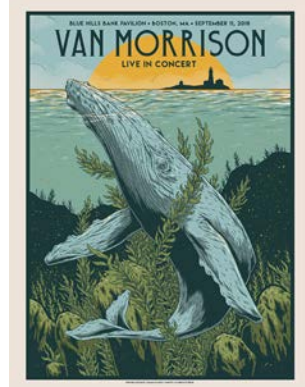
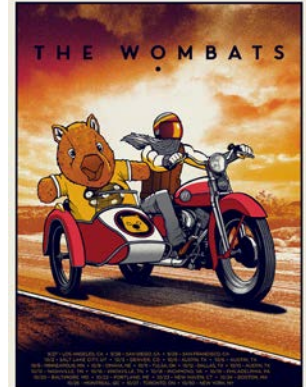
What cool projects are students in CCAD’s History of Art & Visual Culture program working on?

We did a socially engaged arts project, *Hope Without Fear*, about how to foster civil discourse. And for their *Chroma* project, our curatorial practices class put together an exhibition from the Columbus Association of Performing Arts’ archives.



Alumni art that sings

CCAD grads are poster children for successfully merging the worlds of music, art, and design.



Art and design have long lived harmoniously in popular culture.

(There's the indie rock band Times New Viking, which formed at CCAD, for one.)

"Art and design schools teach conceptual thinking, which pays off in music, too," says Assistant Professor Robert Loss, author of *Nothing Has Been Done Before: Seeking the New in 21st Century American Popular Music*.

"What people have gone looking for at art and design colleges is freedom," Loss says. "Freedom from the restrictions they've left behind, but also the freedom to see who they might become, what they might create, and where they might belong."

Hear how some CCAD grads have found their voice at the intersection of music, art, and design.

"I try to be cognizant of the record on which the band is touring. The prints, generally, are pretty whimsical, and I try to make them fantastical in some way."

Clinton Reno designs and hand prints limited-edition posters for national bands that tour around the globe, including Weezer, Flaming Lips, Iggy Pop, and Arctic Monkeys. His now-iconic work first caught the attention of acts touring at Columbus' PromoWest. My Morning Jacket even used his art on the sides and top of its One Big Holiday stage.

Clinton Reno (Illustration, 1995)

"When I went to CCAD, I saw a pattern in a lot of the illustrators I really liked, in that they all made screenprinted gig posters. I got into the first screenprinting class I could and just kept taking other classes and independent studies that allowed me to keep printing."

Logan Schmitt's nature and wildlife aesthetic attracts commissions from musicians such as Old Crow Medicine Show, Greensky Bluegrass, Caamp, Ray LaMontagne, Van Morrison, Parker Millsap, and Charlie Parr. Schmitt began by reaching out to bands coming through Columbus and offering to make posters for their shows.

Logan Schmitt (Illustration, 2016)

"Posters allow me to associate with larger bands and audiences while maintaining a strong personal style."

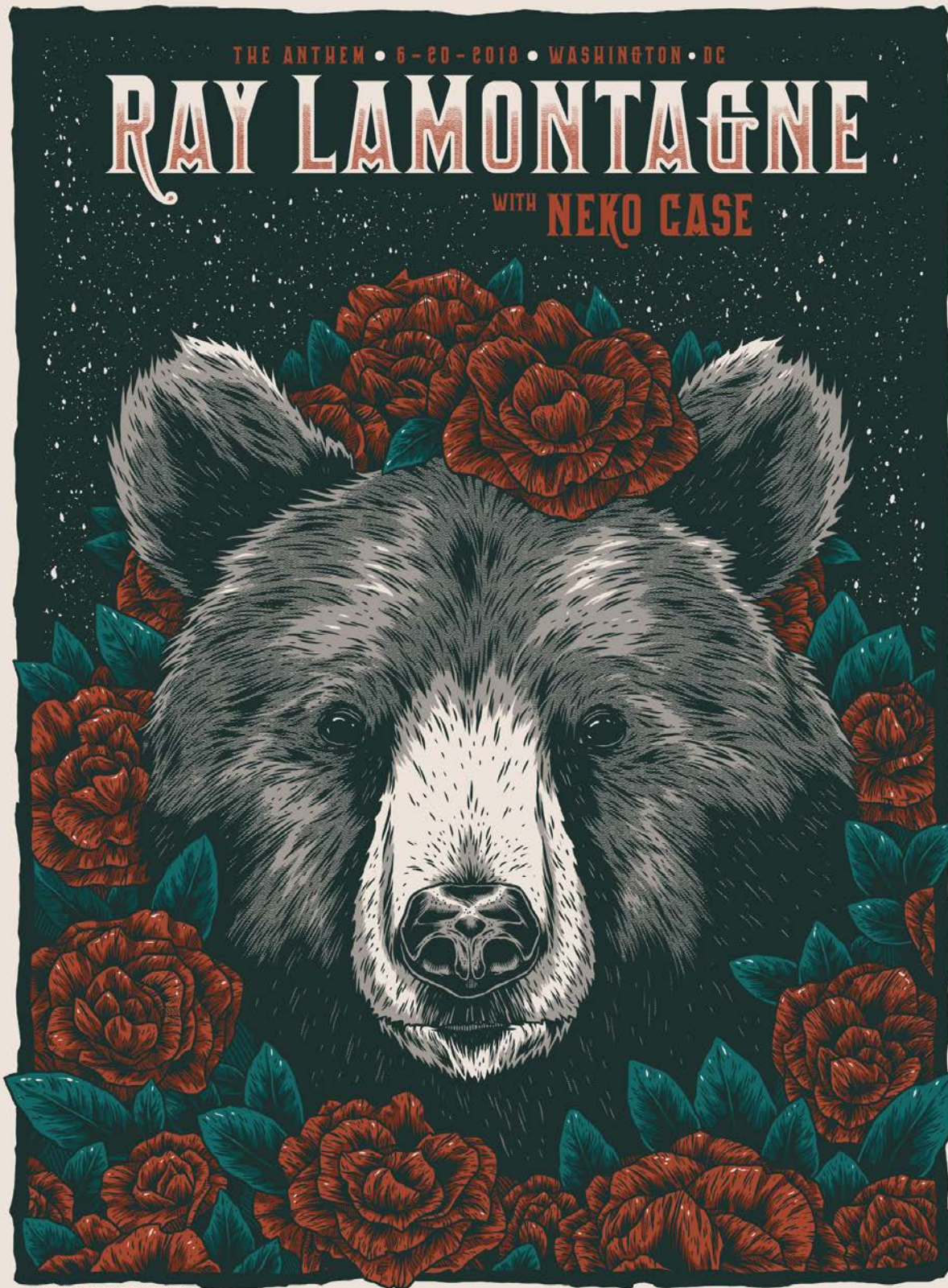
When the blog *OMGPosters* featured Graham Erwin's screenprinted posters for friends' bands, the commissions, including ones for M83, MGMT, O.A.R., TAUk, Dave Matthews Band, Frank Turner, and Allen Stone, started to snowball. He teamed up with Delicious Design League for a recent SXSW interactive mural, where different segments of the design were rigged to produce different sounds.

Graham Erwin (Illustration, 2011)

"With the domination of digital music, there isn't that cool album cover art to obsess over anymore. The poster is a great outlet for a visual representation of a band to hold in your hands and hang on your wall." —Robert Lee

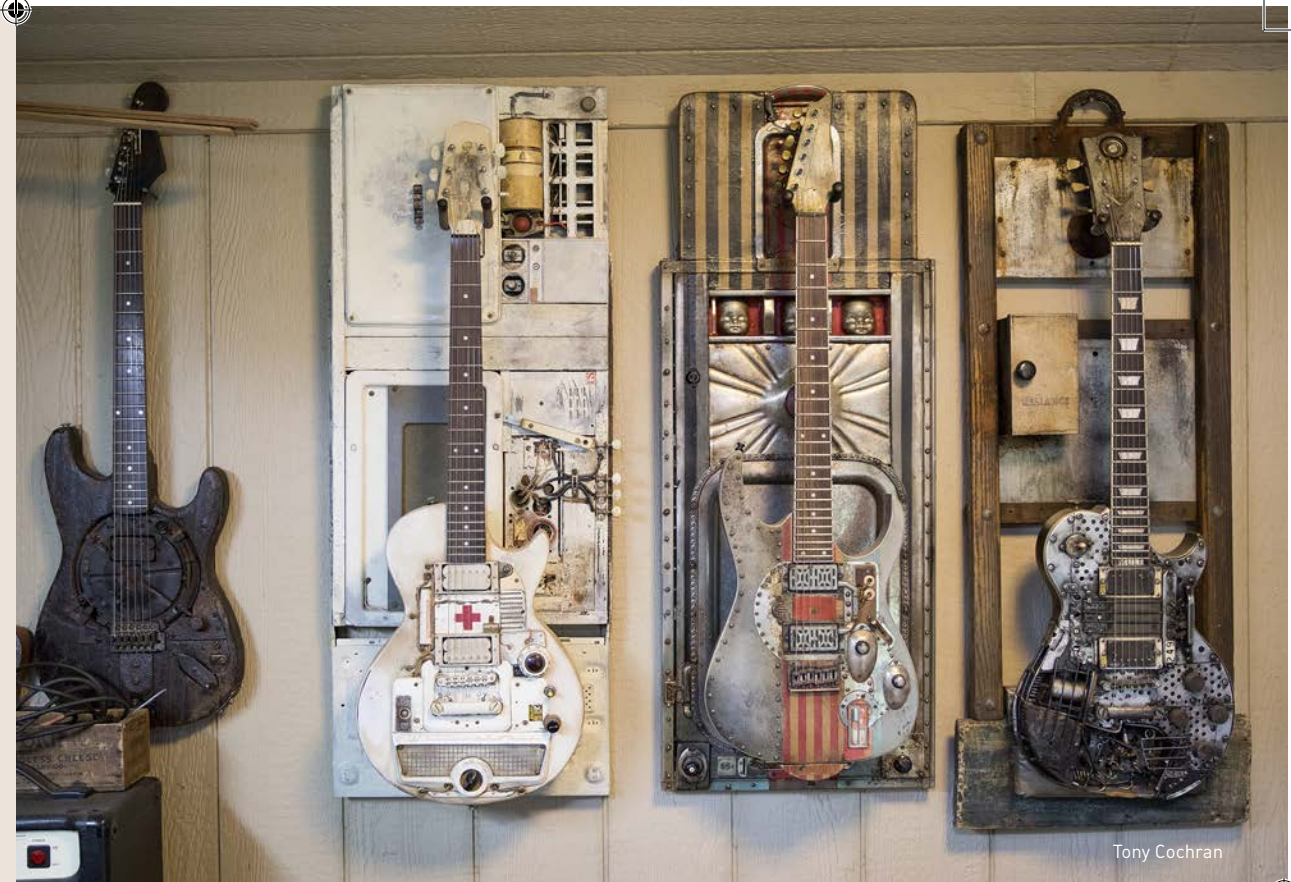
Robert Lee and Mark McDevitt formed Methane Studios in 1998. Their company designs screenprinted gig posters for touring bands, and, following their entry in the book *Art of Modern Rock*, Methane's award-winning style has been employed by Wilco, Pearl Jam, Dave Matthews Band, Jack White, The Black Keys, Rilo Kiley, and more.

Robert Lee & Mark McDevitt (Illustration, 1989)



POSTER DESIGN BY LOGAN SCHMITT • PRINTED BY UPRIGHT PAGES

Logan Schmitt



Tony Cochran

Performance art

Brittany Matyas (Fashion Design, 2011) and Tony Cochran (Fine Arts) have found a musical canvas in creating instruments and musical accessories.

Matyas' high-profile clients include Jennie Vee and Jesse Hughes of Eagles of Death Metal, guitarist Andrew Watt, Kiefer Sutherland, Rita Ora, and James Iha of the Smashing Pumpkins/A Perfect Circle.

"It never gets old making things for people you admire and seeing your work in real life at concerts or on TV," Matyas says.

For his part, Cochran, whose cartoon *Agnes* is internationally syndicated, has also found success creating custom electric art guitars.

"I like the elements of how an electric guitar looks," Cochran says. "I like the wear humans inflict by playing them. Their shape is an interesting canvas."

Read the whole story at ccad.edu/posterchildren.

Giving credit where it's due. Here's who did what on the pages 47-48:

3 2 1 1

1 4 4

2 2 2 1

1 1 3 3

1. Clinton Reno
2. Graham Erwin
3. Logan Schmitt
4. Robert Lee & Mark McDevitt

A change in curriculum that honors the past

The teaching of history in conjunction with studio practice is essential to the foundation of the first-year experience, says Dean of the School of Studio Arts Julie Taggart.

Want to know more?

Our faculty are passionate about collaborating to provide our students with the best experience possible. Hear more on the topic in an essay from Studio Art with an Emphasis in the History of Art & Visual Culture Assistant Professor Aaron Petten. Read his full essay at ccad.edu/apessay.

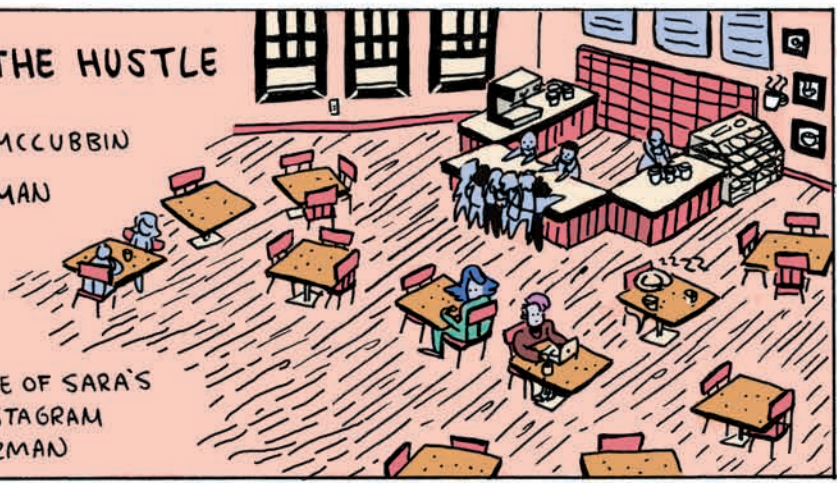


Illustration by Yiffy Gu
[Illustration, 2019]

CRAFTING THE HUSTLE

BY LAURENN MCCUBBIN AND SARA GUZMAN

CHECK OUT MORE OF SARA'S WORK ON INSTAGRAM @SROSEGUZMAN



2014: CCAD ADDS BUSINESS AND ENTREPRENEURSHIP (AND A BUSINESS MINOR) INTO ITS CURRICULUM.

ELEVATOR PITCH!

I'M INTERESTED IN BEING A FREELANCER, AND CCAD SUPPORTS THAT TOO.

I LEARN ABOUT BUSINESS AND ENTREPRENEURSHIP IN ALL ASPECTS OF MY LIFE HERE. IN THE CLASSROOM, WITH CLUBS, AND WITH CAMPUS WORK OPPORTUNITIES.

2015: CCAD EMPHASIZES PROFESSIONAL PRACTICES IN CLASSES.

HEY, IS THAT THE CCAD WEBSITE?

I GRADUATED FROM THERE - MAN. IT LOOKS SO DIFFERENT.

YUP! I'M SIGNING UP FOR A RESUME AND PORTFOLIO REVIEW WITH CAREER SERVICES BEFORE OUR SCHOOL TRIP TO NEW YORK.

SO YOU WANT A JOB, HUH?

HUH. WHEN I WENT THERE IT WAS CALLED CAREER RESOURCES.

IT WASN'T THAT BIG OF A DEAL BACK IN MY DAY. THEY JUST HANDED OUT PAMPHLETS.

I MEAN, HECK - THIS COMIC IS BEING DRAWN BY A STUDENT ARTIST WHO IS COLLABORATING WITH A WRITER AND WORKING FOR A CLIENT. THIS CAN GO ON HER RESUME.

OH, BOY!

I HOPE MY ROOM IS CLEAN ENOUGH FOR THIS CUTAWAY!

IT'S EVEN PART OF OUR OFF-CAMPUS LIFE. RIGHT NOW, I'M LISTENING TO CCAD'S PODCAST, "FIRST YOU HUSTLE."

IT'S GOT CAREER ADVICE FOR STUDENTS AND ALUMNI.

OH. CAREER SERVICES DOES A TON OF STUFF AT CCAD NOW!

CAREER FAIR

CCAD PREPS US FOR PORTFOLIO REVIEWS AND INTERNSHIPS, AND HOOKS US UP WITH EMPLOYER VISITS ALL OVER THE COUNTRY.

2008: CAREER SERVICES BEGINS TO FOCUS ON CAREER DEVELOPMENT.

2009: DIRECTIONS CAREER FAIR BRINGS EMPLOYERS TO CAMPUS.

2012: OFF-CAMPUS EMPLOYER VISITS BECOME OFFICIAL.

WOW. THAT ALL SOUNDS GREAT!

HEY, WHAT DID YOU SAY THE NAME OF THAT PODCAST WAS?

"FIRST YOU HUSTLE" BY JORDAN BELL. AVAILABLE AT CCAD.EDU/HUSTLE

* SARA GUZMAN (ILLUSTRATION, 2019) IS PRACTICALLY DOUBLE MAJORING IN COMICS & NARRATIVE PRACTICE.

Oh, the places they go!

As fortunate as we are to have CCAD's outstanding faculty close to home, we're thrilled when they share their art, their research, and their know-how around the world.

Here's a sampling of where our faculty have been and what global topics their work has addressed in the 2018-19 academic year. We can't wait to see where they head next.

The Americas

Chair and Assistant Professor Greg Thune (Industrial Design) led shoe design classes in [Santiago and Valparaiso, Chile](#).

Associate Professor Julie Abijanac (Contemporary Crafts) and Professor Kathy McGhee (Fine Arts) will have work exhibited in [Cuba](#) in connection with the 13th Havana Biennial.

McGhee also will have work in the exhibition *Open Press Project and Collection* in [Cologne, Germany](#).

Africa

Assistant Professor Carol Boram-Hays (Studio Art with an Emphasis in the History of Art & Visual Culture) published "Between the Body and the Ancestors: Expressions of Religious Thought in the Clothing of Zulu-Speaking Women in the Nongoma Region of [KwaZulu-Natal, South Africa](#)" in the *Journal of Southern African Humanities*.

Assistant Professor Mike Compton (Master of Design

in Integrative Design) facilitated a Design Thinking seminar in [Rwanda](#).

Asia

Assistant Professor Sapna Singh (Department Head for Business, Math & Entrepreneurship) visited IDC/School of Design at IIT Bombay and NMIMS School of Design in [Mumbai, India](#).

Assistant Professor John Youger (Industrial Design) studied retail design in [Shanghai](#) and worked with Mahindra Tractors of India

to help them understand the US tractor market.

Adjunct Instructor Raj Shroff (Business, Math & Entrepreneurship) has traveled all over the world for professional practice in product design, retail design, branding, and research to [Bangalore, New Delhi, and Mumbai, India](#); [Singapore](#); [Seoul, South Korea](#); [Bangkok, Thailand](#); [Shanghai, Beijing, and Guangzhou, China](#); [Vilnius, Lithuania](#); [Essen and Frankfurt, Germany](#); [London, England](#); [Mexico City, Mexico](#); and [Dubai, United Arab Emirates](#).

Europe

Professor and Chair Jeannine Kraft (Studio Art with an Emphasis in the History of Art & Visual Culture) presented at the American Conference for Irish Studies on "Negotiating the Landscape: Place in Contemporary [Irish](#) Visual Culture" in Boston.

The Chiasm, a film written by Professor and Chair Nella Citino (Film & Video), traveled to the London Cinematic International Film Festival, [London, England](#).

Adjunct Instructor Irmak Ertuna (CORE Studies) co-edited an essay collection *Animals, Plants, Landscapes: An Ecology of Turkish Literature and Film*, forthcoming from

the British publishing house Routledge in 2019. Her essay, "Teaching Museum of Innocence in Arts and Design Context," is forthcoming in the collection *Turkish Literature as World Literature* from London-based Bloomsbury Publishing.

Professor and Chair Mercè Graell (Master of Design in Integrative Design) attended the Service Design Innovation conference in [Milan, Italy](#); participated at the Transition Design Summit in [England](#), and attended The Future of Futures seminar in [Barcelona, Spain](#); and facilitated co-creation workshops at IED Barcelona.

Assistant Professor Liz Trapp (Studio Art with an Emphasis in the History of Art & Visual Culture) wrote the essay "Art of the Street: Revolutionary Symbols in Egypt" in the book *Social Practice Art in Turbulent Times: The Revolution Will Be Live*, in publication with [British publisher](#) Routledge.

Adjunct Instructor Colleen Morrissey (Writing, Literature & Philosophy) presented "The Grief Manual: Fact, Fiction, and Narrative Podcasts" at the Factual and Fictional Narration program at University of [Freiburg, Germany](#).

Adjunct Instructor Sarah Schmidt (Animation)

traveled to [Berlin, Germany](#), for the Pictoplasma character design conference.

Adjunct Instructor Mike Olenick (Master of Fine Arts in Visual Arts: New Projects) traveled to [Berlin, Germany](#), for the world premiere of the film *I Dream You Dream of Me*, which he edited.

Adjunct Instructor Joe Lombardo (CORE Studio) taught a plein air painting workshop in [Tuscany, Italy](#).

Associate Professor Robert Loss' (Writing, Literature & Philosophy) *Nothing Has Been Done Before* was nominated for the International Association for the Study of Popular Music 2019 Book Prize in [Sweden](#).

Adjunct Instructor Boryana Rusenova Ina (Master of Fine Arts in Visual Arts: New Projects) traveled to [Sofia, Bulgaria](#), for the opening of the 8th Lessedra International, which included her paintings.



Scholarships help CCAD students go far.

When it came to deciding where to attend college, Indianapolis native Nicole Massy (Fine Arts, 2019) looked at every major arts school in the country before landing on CCAD, in big part because of the financial aid package the college offered. Massy appreciates that her scholarship money helps cover tuition fees, freeing up money for living expenses and art materials.

Massy is the recipient of the Polly “Bunny” Alexander Scholarship Endowment, created in 2018 by John Alexander in memory of his wife, who loved art. Alexander has also included CCAD in his estate plans, a gift that will increase the size of the Polly “Bunny” Alexander Scholarship Endowment so it can help more students like Nicole Massy.

“My supplies for sculpture are definitely expensive,” she says. “One of my senior thesis pieces is an 8-by-2-foot installation that incorporates pieces on matte medium that I weave together. I have to buy a lot of matte medium and that gets really costly.”

You can forever change the lives of CCAD students like Nicole Massy. Make your gift today in the attached envelope,

or connect with us to learned how your planned gift can help CCAD students achieve their dreams—and provide you with tax benefits.

For more information, email development@ccad.edu.



Take a leap into a creative future.

From Saturday Morning Art Classes to certificate classes and workshops for professionals, Columbus College of Art & Design has just what you’re looking for. (And for all ages.)

ccad.edu/takeaclass

Artists’ work changes lives.

And a gift through your will can change theirs. Planned gifts ensure that Columbus College of Art & Design can fulfill its vision as a top-tier college of art and design, a cultural leader, and the engine of Columbus’ creative economy with a global reputation for delivering an innovative and relevant creative educational experience of value to its students, alumni, and society. When you prepare or update your will, be sure to include CCAD in it.

Your gift to CCAD through your will creates a legacy that lasts. It’s a gift that:

- can be designated for a specific amount or a percentage of your estate.
- can support CCAD’s most pressing needs, or be directed to an area that is particularly meaningful to you.
- will make a significant positive impact beyond your lifetime.
- helps ensure CCAD’s future.

For more information, please contact CCAD’s Office of Advancement by calling 614.222.3238 or by emailing development@ccad.edu.



Paging Dr. Dog

Activities such as Thrive Week in the spring semester—which includes visits from therapy dogs, as seen here, as well as a petting zoo, spa relaxation services, a primal scream gathering, and more—are part of a holistic network of support services for students, which also includes mental health counseling, wellness resources, and other assistance in and out of the classroom.



Columbus College
of Art & Design

60 Cleveland Avenue
Columbus, Ohio 43215

#myccad
ccad.edu
@ccadedu
@ccadedu
ccadedu.tumblr.com
ccadedu
admissions@ccad.edu
614.222.3261

**Help support the
next generation of
artists and designers**
Make a gift at
ccad.edu/giving.

**Connect with your
CCAD family**
alumni@ccad.edu
ccad.edu/alum

**Schedule a
high school
classroom visit**
admissions@ccad.edu

**Learn more
about our BFA and
graduate programs**
ccad.edu

**Sign up for
CCAD emails**
ccad.edu/emails